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OFFERS TO TALENT.

It is a comforting ray of hope to the mass of struggling American talent when periodical offers of "rewards of merit" from one hundred dollars up to ten thousand dollars are offered for the best display of talent in the compositions of songs, dramas, poems and novels. It gives one the corroborating assurance that there is a market for American talent even after we are glutted with that of foreign importation. And it is an encouraging sign when the patrons of American beaux arts, open their generous liberal hearts and hands, to bestow upon a hungry million on our own soil, at least one-tenth of one per cent of the money tossed into the foreign purse. It is a bone with some meat and hence we feel gratified.

The consequences or results of prize offers, for the best novel, poem, song, or drama, are somewhat curious, and, taken in connection with the patent fact that nothing contributed to our magazines, reviews or periodicals is considered timely or appropriate unless from twelve months to two hundred years behind the times, there is not much encouragement for home talent, on the lines of training adopted in our schools. Not long ago, a great metropolitan journal offered an aggregate of sixteen thousand dollars for a novel, poem, novelette and short story. Tens of thousands of manuscripts poured in, so many, in fact, that the newspaper allied to was afraid to publish the exact number. The prizes awarded apparently ruined the authors, for they have never been heard of since; but afforded the syndicate an immense amount of cheap brains, which furnish syndicate articles to about five hundred or a thousand syndicate newspapers, appearing simultaneously in "saved off" stuff, or stereotype plates at \$1.25 per column each to the syndicate. When this cheaply procured stock in trade is worked off at a high

price to the purchaser, some more prizes will be offered, and more cheap literature captured, more would-be poets, the coffers of the syndicate, until the people wake up to the fact that they are huckling the tiger of a Louisiana lottery, and are being duped by wholesale tricks, to the admiration of a retail purveyor.

All of this "prize offer" business stands upon the same unsavory foundation. They are all dubious lotteries which bring gain to the enterprising originators, and nothing to talent or genius. Between the U. S. Government that demands cash postage in return for the literary phantom of one's brain, and the forgotten manuscripts sold at so much per pound, and the really acceptable manuscripts fixed over under a new title and under the authorship of some well-known author who never saw it, and the copyright absurdity, the real, struggling, tireless American author loses whatever commissions he would have been entitled to had his work been accepted.

Mr. Frank Munsey, in his magazine, declared not so very long ago, that in a few years he had received one hundred thousand manuscripts, ninety thousand of which were authored by women, and he begged for something virile from men. This is assuming that Mr. Frank Munsey would know a "virile" manuscript if he saw it. Is it supposable that Mr. Oscar Hammerstein could discriminate between a thousand-dollar song and one not worth the paper it is written on? What guaranty does he give that the writer of a thousand-dollar song will get his money? What we mean by this, and mean only, is, how can he tell whether any song will be worth one thousand dollars to him until he has given it to the public? If it doesn't "take," it is worthless, and if it does, it is worth more than a thousand dollars. The diffi-

culty is to ascertain just what Mr. Hammerstein means by his offer, so broadly scattered all over the country. He may realize that he never return postage to pay the one thousand dollars, we do not doubt that, but the question still stares us in the face, how is he to know the value, and where can he find a musician that can write even half way decent poetry, or a poet who knows anything about musical composition? It is asking too much for too little, and leaving his requirements as to the reachableness of the filthy lucre upon too much uncertainty.

We may apply the same reasoning to Mr. Charles Frohman's insatiable desire to procure a ten-thousand-dollar American drama; Yvette Guilbert's grief at not being able to find a lyric poet that can remain constantly by her side to furnish her with freshness of ideas; the two great dailies running neck and neck after prize babies, the campaign song of the New York World which somehow got lost in the returns; the chromo to every purchaser of five dollars' worth of merchandise; the cut glass one-cent goblet if you pay thirty cents for a twenty-cent pound of tea. It is the triumph of deadbeatness; the apotheosis of humbug steering; the science of getting something for nothing; but it keeps the Post-office Department flourishing; aids the paper manufacturer and stationer; advertises the vaudeville and theatrical business; increases the circulation of the newspapers; rushes business along lively, and furnishes the man of brains who sets all these things in motion, the American money talent and genius, the blessed hope some day or other, and somehow, he will eventually and before he starves to death, receive enough compensation to hug his daily bread.—Am. Art Journal.

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FASHION IN MUSIC.

It may safely be premised that fashion is something which the upright composer had best not take into account at all. With the poor-jargon composer, as an exchange, it is naturally quite another matter; he must follow fashion with a milliner's sedulousness, bowing ingratiatingly in the train while his hands are busy at work—less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that called great—would take a leaf out of the upright composer's book, and follow fashion a little less chivalrously than they seem to when they do.

For one thing, their programs would show something more of enlivening variety. One often meets composers who, in their concert series, so persist in playing the same things all the world over. It is possible that the great composers, the *di majores* of the musical Olympus, have been wont to play upwards of a hundred—sometimes over two hundred—numbers apiece, have shown themselves to be really concert-worthy only when they had a dozen to a dozen of their pianoforte compositions? Of one of the husbands in *La Poudre aux Yeux* (imitative comedy 1) complains that it is all very well to sustain to an opera-house for two days in the week, but that he would really like it better if it were not *"toujours l'Idoloteo."* Well, that is not a bad thing to do in Boston when we (especially we critics, who have to listen) should have liked it better if it had not been *"toujours Waldstein."* Waldstein is a very good name, and some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and it is a pity.

But this is not all. After Josef Haydn played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well, and then, in the same way, the Waldstein sonata—what next? Why, here come little Tom, Dick and Harry, and one all play the Waldstein sonata at the piano-forte play the Waldstein sonata simply because they have just been freed from by vaulting ambition? Hm! Is not rather on the principle on which, in the little, thin, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the stout, chunky, and so long, and so long, and so long, until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer fashion done this? Has not sheer fashion, come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history—say, the present day. Think you that it is all owing to pure "modernity of feeling"? I do not think so. The present day has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopin's rubato or Lisztian Magyarisms, and the crowd of the audience imagine it is all from "modernity of feeling"? I do not see how it will be. If a man is not an absolute crow bar of emotion, in the first place, he can not possibly feel Beethoven just in the same way as *fels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock he plays all general principles dash themselves to pieces. Rubinstein had to obey his own genius; when a man comes within Rubinstein's weight of genius, it will be time to talk. People who play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be indistinguishable from the fashion, and the snail-fury follow them—in most cases unthinkingly.

As for the influence of fashion—not specifically musical fashion this time, but fashion *schlechtere*—upon the public at large, and their relations to the art of music, that has been considerable, to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times, it is true, a little too fond of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going, and it is a very good reason, a season, and year in year out? No. Least of all would it explain their staying through a concert when they had only gone to see the fashion is powerful, but not so all-powerful as that.

The London *Academy* writes thus about the change of musical taste in England: "There was a time when the music of Haydn and Mozart was the most often played and enjoyed, and when Mendelssohn was held in special favor. But a change came, and one of the standard composers, Schumann and Brahms, Dvorak and Tchaikovsky, have supplanted some of the old masters. The music of Schumann is more original, more elegant, and some of it incomprehensible; now the composer marks almost as a classic. The influence of Wagner in the world of opera has scarcely become so great but for certain other forces acting at the same time and in the same direction; these are Schumann's music more of the most powerful."

HISTORY OF THE PIANO.

The history of the piano is due to date back to the times of Pythagoras, in the sixth century of the Christian era, when the monochord was invented. This instrument consisted of a long box of thin wood, with a wire or catgut string stretched across it, and a bridge, which was fixed, and an intermediate movable bridge used to change the tones. It was used for centuries in the churches, and the strings in the monochord were of the light tones. After a time, the shifting bridge was dispensed with, and an apparatus with keys was substituted, which was the first difference between the key produced the tone desired. This mechanism was exactly the same as that employed in the modern piano. The first difference between the one-stringed instrument of Pythagoras toward the ultimate attainment in the modern pianoforte, was that the latter had key-board, which was four to five and a-half octaves, according to circumstances; and there were more keys than strings, each of the strings being used to produce a number of different tones by the aid of the bridge, which was a part of the action. As the clavierchord developed, there were changes in the action, and the name of the "ungeländert" instrument only one tone was expected from each string.

Next in development was the spinet, a keyed instrument, the strings of which were plucked by "plectra." The action was so constructed that the pressure of the key caused the corresponding string to vibrate, by a crow-foot, which the harp is manipulated. The next stage in the development of the stringed instruments played by keyed action, was the harpsichord. It was a small instrument, and the spinet, but more elaborated, was of wider range, and, by the employment of ingenious devices, (crow-foot) by the manipulation of a stop, similar to those used in the church organ, to produce a variety of effects—one having a stop to imitate the lute, and the other to imitate the harp. The tone was produced by the employment of plectra to operate the strings; and these were of quill or hard leather, according to the quality of the material of the strings.

The immediate prototype of the piano was the dulcimer. This was a keyless instrument, and was played by small hammers held in the hand, and the action was so constructed that the player could use any two instruments of the present day, and was laid upon a frame or table, and the player produced the tone by using two hammers, one of which was covered on either side with hard and soft leather to produce the forte and piano effects. The dulcimer, which is highly developed, and is now called *Luca XIV's* "pantalone," a mammoth instrument so difficult to play that the idea of using a keyless instrument, and the dulcimer, was abandoned, and the operation, finally led to the invention of the pianoforte in Italy by Cristoforo in 1711. Until the time of the invention of the pianoforte, the stringed instruments produced were very weak in tone, although in quality exceedingly rich and pleasing. Some of the classic music that is most admired was composed for these old instruments, and it is said that John Sebastian Bach's music can never be fully appreciated until it is heard played upon the clavier, for which it was originally composed.

WHAT IS OUR NATIONAL SONG?

The recent death of Dr. Samuel F. Smith, the author of "America," caused the *Philadelphia Record* to publish an interesting and distinctive article on the "United States." In reply to its own query this paper says: "It cannot be said to be 'America's song,' for the religious spirit which breathes through the hymns of the Pilgrim Fathers, the Puritanical zeal of the Pilgrim Fathers, the first place, 'America' was written to the tune of 'God Save the King.' Neither can it be 'Yankee Doodle,' for that is a popular song which was written about 1755, by Dr. Shuckburgh, an English army surgeon, and it was originally entitled 'The British Grenadiers.' It was adopted by the British redcoats in derision of the Continental soldiers, but was accepted by them as the national song, and it is now the national song of 'America' (Les Yeux). To-day Uncle Sam may be proud of his Yankee Doodle's leather, but he is not so proud of his national song. The American national tunes are those of 'Hail Columbia' and 'The Star-Spangled Banner.' The first of these is the national song of the United States, and the second is the national song of the United States. The President's March.' Its music has saved the inferior 'Yankee Doodle' to it. Both the music and words of 'Yankee Doodle' are of English origin, and it is a disgrace, and enhance each other's beauty. That is the American anthem par excellence. Nevertheless, without counting Dr. Smith's hymns, and the hymns of the family 'America,' or any of the numerous flag songs of Drake and the rest, we have also Sidney Lanier's 'The Song of the West,' Lord Coote's 'The Ode,' Emerson's 'Concord Hymn,' and George Edward Woodberry's 'My Country,' as grand utterances of national patriotism."

KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts at the Fourteenth Street Theatre are attracting large and enthusiastic audiences. The program for the first concert, which was given on Sunday and Thursday afternoons, the second twenty concerts, now being given, take place on Sunday and Thursday afternoons, and maintain their high and interesting character, and are rendered by well-known artists.

Thirty-sixth and thirty-seventh concerts, Sunday afternoon, December 13th, Thursday afternoon, December 18th. 1. Piano solo—Ungarische Fantasie, als Concertstück für Piano allein bearbeitet, Liszt; Mr. Charles Kunkel. 2. Song—The Rose Tree, Mendelsohn; Miss Lily B. Marston. 3. Violin solo—7th Concert, op. 76, de Beriot, (a) Allegro maestoso, (b) Andante; Miss Lily B. Marston. 4. Violin solo—Helen Thorell. 4. Song—Patrie, My Native Land, Helen Thorell, sung in Italian; Mr. W. M. Porteous. 5. Piano solo—The Swan Melody, new, Saint-Saens; Mr. Charles Kunkel. 6. Song—The Rose Tree, Mendelsohn; Miss Lily B. Marston. 7. Violin solo—7th Concert, op. 76, de Beriot, (a) Allegro maestoso, (b) Andante; Miss Lily B. Marston. 8. Violin solo—Helen Thorell. 9. Song—David Jones, Roedel; Mr. W. M. Porteous. 9. Piano duet—Polo Galop, Duet; Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

Thirty-eighth and thirty-ninth concerts, Sunday afternoon, December 20th, Thursday afternoon, December 25th. 1. Piano solo—Massena's Overture (Auber)—Grand Paraphrase de Concert, Claude Melnotte; Messrs. Charles Kunkel and Charles Jacob Kunkel. 2. Song—O Sweet Flowers, Impassioned, Gounod; Miss Annunziata Sabini. 3. Song—Spring-Tide, Becker; Miss Mamie E. Maginnis. 4. Piano solo—The Swan Melody, new, Saint-Saens; Mr. Charles Kunkel. 5. Violin solo—Helen Thorell. 6. Song—The Rose Tree, Mendelsohn; Miss Lily B. Marston. 7. Violin solo—Helen Thorell. 8. Song—The Rose Tree, Mendelsohn; Miss Lily B. Marston. 9. Piano duet—Polo Galop, Duet; Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 10. Piano solo—The Swan Melody, new, Saint-Saens; Mr. Charles Kunkel. 11. Violin solo—Helen Thorell. 12. Song—The Rose Tree, Mendelsohn; Miss Lily B. Marston. 13. Violin solo—Helen Thorell. 14. Song—The Rose Tree, Mendelsohn; Miss Lily B. Marston. 15. 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THOMAS M. HYLAND, EDITOR.

JANUARY, 1897.

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ANNOUNCEMENT.

Season of Grand Opera under the Direction of Mr. Walter Damrosch.

The Committee of the St. Louis Musical Club takes great pleasure in announcing that their preparations have been completed for a season of Grand Opera in German and French, or Italian, to be given under the direction of Mr. Walter Damrosch, at the Exposition Music Hall, during the week commencing February 22, 1897. It is unnecessary to speak of the advantage in connecting with our musical life a man of such undoubted attainments and high artistic ideals as Mr. Walter Damrosch. Beside his position as conductor of a fine and long established orchestra, he has a well-trained chorus at his command. He has also the greatest company of German artists ever brought together in this country, and by his agreement with Messrs. Abbey, Schoeffel & Graff, has the assistance of their principal artists wherever required for operas in French, or Italian, thus presenting an exceptional galaxy of artists.

The season, consisting of six performances, will open Monday evening, February 22, and will continue through the week, performance being given on Monday, Tuesday, Wednesday, Thursday and Friday nights, and Saturday afternoon.

In the course of these performances, Mme. Lilli Lehmann will make her reappearance in St. Louis, and Mme. Calve or Mme. Melba will also be here in French opera.

	Seating	Single	Stalls
Parquet and first two rows Dress Circle	\$5	10	30
Dress Circle, other rows	12	20	50
Balcony, first three rows	10	20	50
Balcony, other rows	8	15	50
Lower Boxes, seating six	150	300	800
Upper Boxes, " "	100	200	800

SOUSA GROUND CONCERTS.

Music lovers will hail with delight the announcement of the return of John Philip Sousa, the great conductor, and his famous band. They will give three concert matinees and evening Friday, Jan. 22nd, at Exposition Music Hall, and will not do without the greatest with a large attendance. The principals will include Mrs. Elizabeth Northrup, prima donna soprano; Miss Martina Johnstone, violinist; and Herr Franz Hell, flugel horn.

APOLLO CLUB.

The Apollo Club will give its second concert of the season at the Fourteenth Street Theatre, Tuesday evening Jan. 26. The soloists will be Sieving, the great Dutch pianist, and Evan Williams, the eminent Welsh tenor. The Club will render, among other numbers, Raff's "Good Night" and Saint-Saëns' "A Winter Serenade."

TERESA CARRENO.

Teresa Carreno, the great pianist, will give a recital, Monday evening, Feb. 1st, at Entertainment Hall. Mme. Carreno is achieving enthusiastic success throughout the country. Her playing is distinguished by brilliancy and power as well as elegance of style.

The first of Mme. Carreno's recitals will be given at the Hotel Waldorf on the afternoon of Jan. 14th, when she will play several compositions by the American composer, Stephen Decatur Foster, other elements in this country will be with Walter Damrosch's New York Symphony Society on Jan. 22nd; at the Boston Symphony Orchestra, with the Boston Orchestra; at Chicago, Feb. 19th and 20th; Cincinnati Symphony Society, March 1st and 2nd; and at Philadelphia, Feb. 22nd; Washington, Feb. 23rd; Baltimore, Feb. 24th; New York, Feb. 25th.

CITY NOTES.

Mrs. Nellie Strong Stevenson, pianist, assisted by Miss N. Barry, vocalist, gave a piano recital of modern compositions, at Memorial Hall, on the 1st. The programme was admirably selected and included works by Liszt, Beethoven, Grieg, Sgambati, Rubinstein, Moszkowski, Schytte, Paderewski, Leschetizky, and others. Mrs. Strong's playing was eminently artistic, arousing the enthusiasm of her audience. Miss Barry's vocal selections were charmingly rendered and won her many admirers. The recital was a rare treat to all present.

Strassberger's Conservatory of Music gave its first two misadventures of the season on the 21st and 22nd ultimos. Large and enthusiastic audiences gathered to hear the work of the students, which proved very creditable to their teachers. Those who participated were pupils of Messrs. C. Strassberger, Louis Conrath, J. P. Nemours and Misses Lillian Niebling and Mary N. Berry. Every one present was delighted with the excellent programmes and splendid recitals.

P. Robert Klute, director of the Vienna Conservatory of Music, was married to Miss Bessie C. Douglas, of Chester, Ill., at the home of the bride's parents, Mr. and Mrs. J. H. Douglas in Chester, Rev. B. W. Clift officiating. The happy couple have the congratulations of a host of friends, and are residing at 3019 Easton Ave.

Miss Helen Smith, pianist and teacher, receives pupils at her residence, 1001 Broadway. Miss Smith is assistant teacher to Mr. Ehling, and has met with unqualified success in her work.

A series of Kunkel Popular Concerts was inaugurated at East St. Louis, Ill., under the auspices of the ladies of the Baptist Church, at Music Hall. The first concert was given on the 15th ult., and was a magnificent success, both financially and artistically. Music lovers are glad of this opportunity of hearing great works rendered by prominent talent, and look forward with delight to the remaining concerts, which will be given Jan. 15th and Feb. 5th.

The death of Karl Rosen, for many years with the city band, of this city, occurred on the 15th ult., at the age of 71 years. Mr. Rosen was born at Altenburg, Saxony, Germany, where he established a piano factory. His work was one of a high order and won him the first premium on several occasions at "Leipzig Messe." In 1868, Mr. Rosen came to this country, and became superintendent of the piano factory of Hinzen & Rosen at Louisville, Ky., a position he held for twenty years. In 1887, Mr. Rosen accepted a position with the St. Louis branch of Essey & Camp, with which he was connected up to the time of his last illness. He leaves a wife, two daughters and three sons, two of whom—Ernest and August—are prominent in musical circles here, and many friends to mourn his loss. According to the wishes of the deceased, his remains were cremated and scattered to the four winds of heaven from the middle of the Eads bridge by his son Ernest.

Dr. Antonin Dvorak will resume his directorship of the National Conservatory of Music, of New York.

Dr. Dvorak, whose evident intention seems originally to have been to donate this country, found in 1885 that his children's education demanded his personal surveillance, and, therefore, once more took up a permanent abode in Europe.

The famous singer, Catharina Klafsky, was buried at Hamburg. The grave stone is of no other inscription but her Christian name. She wished to be buried in the white robe of penitence of Elizabeth. "Tante Marie" was the name of the chorine of Isis and Osiris, from Mozart's "Magic Flute," was sung.

London is in danger of losing one of its oldest musical institutions, the Saturday afternoon concerts at Crystal Palace, which, after forty years of existence, have received such a hearty support of late that the directors threaten to discontinue them. To these concerts Londoners are largely indebted for their early knowledge of many of the works of Mozart, Beethoven, Schubert, Spohr, Schumann, Brahms,

Drorn, and Wagner; and it is said that here the English composer, often harassed by the difficulty of obtaining a hearing elsewhere, has ever been welcome.

Arthur Nikisch is the best paid of all the European conductors. He receives \$15,000 per annum.

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To Mrs. Laura Highleyman

I

E R. Kroeger. Op.23.

Con Allegrezza. ♩ - 120.

Musical score for a piano piece, featuring a grand staff with treble and bass clefs. The music is in 6/8 time. The notation includes various dynamics such as *p*, *mf*, and *cres.*. The score is marked with many chords and arpeggios, with some measures marked with asterisks and a 'P' symbol. The page is numbered 1122-5 at the bottom.

The $p^{\prime}s$ signify P_{od} .

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* *Pea*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line is a melody that follows the piano accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score ends with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line is a melody that follows the piano accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The score ends with a double bar line and a repeat sign.

mod. vivace

cres. f

♩ Ped. ♪ Ped. ♪ ♪ P ♪ P ♪ Ped. ♪ P ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

A musical score for the song "The Rose Tree". The score is written for a grand piano (G-clef and F-clef) and includes a vocal line (treble clef). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a simple, folk-like style. The vocal line consists of a single melody line. The piano accompaniment features a steady bass line and a melody line that often uses chords. The score is divided into four measures, each with a "Ped." (pedal) marking below it. The lyrics "The Rose Tree" are written below the vocal line.

rit.

Un poco più mosso. *mp*

This musical score is for a section titled 'Un poco più mosso. mp'. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The tempo is marked 'Un poco più mosso' and the dynamic is 'mp'. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings below the bass line, possibly indicating fingerings or pedal points.

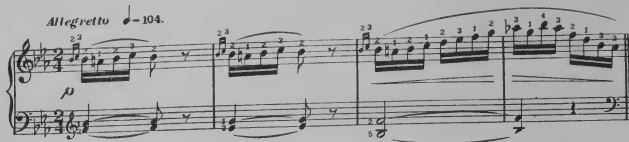
1. Ped. 2. Ped. 3. Ped. 4. Ped. 5. Ped. 6. Ped. 7. Ped. 8. Ped. 9. Ped. 10. Ped. 11. Ped. 12. Ped. 13. Ped. 14. Ped. 15. Ped. 16. Ped. 17. Ped. 18. Ped. 19. Ped. 20. Ped. 21. Ped. 22. Ped. 23. Ped. 24. Ped. 25. Ped. 26. Ped. 27. Ped. 28. Ped. 29. Ped. 30. Ped. 31. Ped. 32. Ped. 33. Ped. 34. Ped. 35. Ped. 36. Ped. 37. Ped. 38. Ped. 39. Ped. 40. Ped. 41. Ped. 42. Ped. 43. Ped. 44. Ped. 45. Ped. 46. Ped. 47. Ped. 48. Ped. 49. Ped. 50. Ped. 51. Ped. 52. Ped. 53. Ped. 54. Ped. 55. Ped. 56. Ped. 57. Ped. 58. Ped. 59. Ped. 60. Ped. 61. Ped. 62. Ped. 63. Ped. 64. Ped. 65. Ped. 66. Ped. 67. Ped. 68. Ped. 69. Ped. 70. Ped. 71. Ped. 72. Ped. 73. Ped. 74. Ped. 75. Ped. 76. Ped. 77. Ped. 78. Ped. 79. Ped. 80. Ped. 81. Ped. 82. Ped. 83. Ped. 84. Ped. 85. Ped. 86. Ped. 87. Ped. 88. Ped. 89. Ped. 90. Ped. 91. Ped. 92. Ped. 93. Ped. 94. Ped. 95. Ped. 96. Ped. 97. Ped. 98. Ped. 99. Ped. 100. Ped. 101. Ped. 102. Ped. 103. Ped. 104. Ped. 105. Ped. 106. Ped. 107. Ped. 108. Ped. 109. Ped. 110. Ped. 111. Ped. 112. Ped. 113. Ped. 114. Ped. 115. Ped. 116. Ped. 117. Ped. 118. Ped. 119. Ped. 120. Ped. 121. Ped. 122. Ped. 123. Ped. 124. Ped. 125. Ped. 126. Ped. 127. Ped. 128. Ped. 129. Ped. 130. Ped. 131. Ped. 132. Ped. 133. Ped. 134. Ped. 135. Ped. 136. Ped. 137. Ped. 138. Ped. 139. Ped. 140. Ped. 141. Ped. 142. Ped. 143. Ped. 144. Ped. 145. Ped. 146. Ped. 147. Ped. 148. Ped. 149. Ped. 150. Ped. 151. Ped. 152. Ped. 153. Ped. 154. Ped. 155. Ped. 156. Ped. 157. Ped. 158. Ped. 159. Ped. 160. Ped. 161. Ped. 162. Ped. 163. Ped. 164. Ped. 165. Ped. 166. Ped. 167. Ped. 168. Ped. 169. Ped. 170. Ped. 171. Ped. 172. Ped. 173. Ped. 174. Ped. 175. Ped. 176. Ped. 177. Ped. 178. Ped. 179. Ped. 180. Ped. 181. Ped. 182. Ped. 183. Ped. 184. Ped. 185. Ped. 186. Ped. 187. Ped. 188. Ped. 189. Ped. 190. Ped. 191. Ped. 192. Ped. 193. Ped. 194. Ped. 195. Ped. 196. Ped. 197. Ped. 198. Ped. 199. Ped. 200. Ped. 201. Ped. 202. Ped. 203. Ped. 204. Ped. 205. Ped. 206. Ped. 207. Ped. 208. Ped. 209. Ped. 210. Ped. 211. 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Ped. 512. Ped. 513. Ped. 514. Ped. 515. Ped. 516. Ped. 517. Ped. 518. Ped. 519. Ped. 520. Ped. 521. Ped. 522. Ped. 523. Ped. 524. Ped. 525. Ped. 526. Ped. 527. Ped. 528. Ped. 529. Ped. 530. Ped. 531. Ped. 532. Ped. 533. Ped. 534. Ped. 535. Ped. 536. Ped. 537. Ped. 538. Ped. 539. Ped. 540. Ped. 541. Ped. 542. Ped. 543. Ped. 544. Ped. 545. Ped. 546. Ped. 547. Ped. 548. Ped. 549. Ped. 550. Ped. 551. Ped. 552. Ped. 553. Ped. 554. Ped. 555. Ped. 556. Ped. 557. Ped. 558. Ped. 559. Ped. 560. Ped. 561. Ped. 562. Ped. 563. Ped. 564. Ped. 565. Ped. 566. Ped. 567. Ped. 568. Ped. 569. Ped. 570. Ped. 571. Ped. 572. Ped. 573. Ped. 574. Ped. 575. Ped. 576. Ped. 577. Ped. 578. Ped. 579.

[illegible]

MINNEHAHA - POLKA.

Mrs. S. L. Lara.

Allegretto ♩ = 104.



Gioioso.



803 - 3

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First system of musical notation, measures 1-6. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at the end of measures 2, 4, and 6.

Second system of musical notation, measures 7-12. The right hand continues the melodic development with slurs and ornaments. The left hand accompaniment remains consistent. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at the end of measures 8, 10, and 12.

Third system of musical notation, measures 13-18. The right hand features more complex melodic patterns with slurs and ornaments. The left hand accompaniment continues. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at the end of measures 14, 16, and 18.

Fourth system of musical notation, measures 19-24. The right hand continues with melodic lines and ornaments. The left hand accompaniment is steady. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at the end of measures 20, 22, and 24.

Fifth system of musical notation, measures 25-30. The right hand features a melodic line with slurs and ornaments. The left hand accompaniment continues. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at the end of measures 26, 28, and 30.

Sixth system of musical notation, measures 31-36. The right hand continues the melodic development. The left hand accompaniment remains consistent. Dynamics include *mf* and *f*. Pedal markings with asterisks are present at the end of measures 32, 34, and 36.

803 - 3

LITTLE RED RIDING HOOD.

Waltz.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩ 80.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one flat (B-flat), indicated by a 'B' with a flat symbol and the text '(Key of G)' in parentheses. The melody is written in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The accompaniment consists of a steady eighth-note pattern. The score is written in ink on aged paper.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes and rests, and the bass staff contains a bass line with notes and rests. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is for a single voice and piano accompaniment.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part features a simple harmonic accompaniment with a bass line that includes a key signature change to D major (labeled "Key of D") in the second system. The melody is simple and catchy, with a key signature change to D major in the second system. The score is divided into two systems, each with a repeat sign. The first system includes a key signature change to D major. The second system includes a key signature change to D major. The score is written for voice and piano.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides a harmonic accompaniment. The music is written in a common time signature (C). The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The score includes a first ending bracket and a repeat sign. Fingerings are indicated by numbers 1-5 above notes. Arrows point to specific notes in the bass line.

1669-3

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2nd time. *f.*



WOODLAND ECHOES.

Polka.

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

Polka time. ♩ = 108.





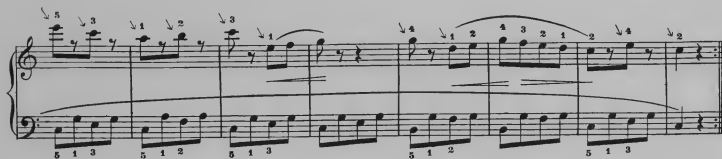


THE JOLLY SLEIGH PARTY.

Notes marked with arrow must be struck from the wrist.

CARL SIDUS.

Vivo. $\text{♩} = 100$.



Sleigh Bells.



1661-3

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4

p

(Key of F)

f

(Key of Bb)



(2nd time f)



Lucia di Lammermoor

(Donizetti.)

Carl Sidus Op. 126.

Allegro ♩ - 144.

p

599-3

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4 *larghetto* ♩ - 72.

Cantabile

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff has a harmonic accompaniment with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff has a harmonic accompaniment with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff has a harmonic accompaniment with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff has a harmonic accompaniment with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff. The system includes the markings *rit.*, *a tempo*, and *cresc.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff has a harmonic accompaniment with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Bass staff has a harmonic accompaniment with fingerings 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5. Pedal markings are present below the bass staff.



Allegretto $\text{♩} = 72$



I Cannot Say Good Bye

3

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L. Roeckel.

Andantino $\text{♩} = 104$

The piano introduction is in 4/4 time, marked Andantino with a tempo of 104. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#). The piece begins with a forte (f) dynamic. Pedal markings are indicated below the staff: Ped., * Ped., * Ped., * Ped., * Ped., and * Ped. * Ped.

2. wollt' der Tag ver-gin-ge nicht, Dass
1. Die Scheidungs-stun-de ist ge-komm', Denn

This system contains the first two lines of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'a tempo.' and the dynamic is piano (p). Pedal markings are indicated below the staff: Ped., * Ped., * Ped., * Ped., * Ped., and * Ped. * Ped.

N.B. * P * P * P * P * Ped. * Ped. *

2. Nacht nicht bräch her-ein Denn A-bend-schat-ten bringt in Sicht,
1. A-bend wird's so-eb'n Doch Lie-be-hat mein Herz be-klomm',

This system contains the next two lines of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'a tempo.' and the dynamic is piano (p). Pedal markings are indicated below the staff: Ped., * Ped., * Ped., * Ped., * Ped., and * Ped. * Ped.

N.B. The P's signify Ped.

556-3
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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein!

Ich

1 Ich kann.... nicht Abschied nehm'n ich kann.... nicht Abschied nehm'n,
Con passione. rall.

Ich

1 I can . not say "good bye!" I can . not say "good bye!"

A.

2 Must mo . ments sad re. call! Must mo . ments sad re. call.

I

f colla voce. rall. con anima. dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

2 hört, der Vo . gel Ves . per singt Auf je . nem Bau . me dort,

Und

1 seh den sil . bern Mond von weit Schnell him . mel . wärts.... sich heb'n,

Ach

1 far I see the sil . ver moon Swift ris . ing in..... the sky; A .
2 hear the birds soft ves . pers sing On yon . der haw . thorn tree; 0,

cresc.

2 lei . der die Er . innrung bringt,..... Das ich von dir, von dir muss fort!

"

1 lei . der bringet er uns das Leid,..... das Leid, Dass Stunden bald ver . geh'n!

Ich

tristamente.

a tempo.

rall. *ff*

1 las! that she should come so soon..... so soon To tell us mo . ments fly I

"

2 why should they the merr'y bring!..... That I must part, must part from thee!

"

f rall. *a tempo.*

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ — 112.

Secondo.

Tempo di Marcia - II.

Andante - 108.

The musical score is written for piano and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The tempo is marked 'Andante - 108.' and the piece is titled 'Tempo di Marcia - II.'.

N. B. The P^s signify Ped.

705 - 6

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FAUST.

Gounod.

Carl Sidus Op. 129.

3

Tempo di Marcia $\text{♩} = 112$.

Primo.

leggiero.

Andante $\text{♩} = 108$.

Secondo.

First system of the musical score. The upper staff contains a melody with various fingerings (1, 2, 3, 4) and slurs. The lower staff features a bass line with chords and single notes. Pedal markings (Ped.) and dynamic markings (p, P) are present.

Morement de Valse 68.

Second system of the musical score, labeled "Morement de Valse 68." The upper staff contains a melody with various fingerings and slurs. The lower staff features a bass line with chords and single notes. Dynamic markings (p, mf, cres., mf) are present.

Primo.

5

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). Pedal markings (Ped. ✱) are present below the bass staff.

Second system of musical notation, continuing the piece. It includes a treble staff with intricate fingerings and a bass staff with a steady accompaniment. Pedal markings (Ped. ✱) are indicated below the bass staff.

Morement de Valse 8-88.

Third system of musical notation, marking the beginning of the 'Morement de Valse' section. It features a treble staff with a waltz-like melody and a bass staff with a simple accompaniment. The tempo is marked 8-88. Dynamics include *p* (piano).

Fourth system of musical notation, continuing the waltz. The treble staff shows a melodic line with fingerings, while the bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte).

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *crén.* (crescendo).

Sixth system of musical notation, concluding the piece. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

Second.

The musical score for the second system is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time. The key signature has one flat (B-flat). The music begins with a forte dynamic marking. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef staff. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. The bass line consists of quarter and eighth notes. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a series of chords and single notes, while the voice part consists of a single melodic line. The score is divided into two systems, each with a piano part and a voice part. The piano part includes a series of chords and single notes, while the voice part consists of a single melodic line. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The piano part includes a series of chords and single notes, while the voice part consists of a single melodic line. The score is divided into two systems, each with a piano part and a voice part. The piano part includes a series of chords and single notes, while the voice part consists of a single melodic line.

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The bass line is primarily composed of quarter and eighth notes. The score concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody continues with a quarter rest, followed by a series of eighth and quarter notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The score is marked with a forte 'f' dynamic and includes a 'cresc.' (crescendo) marking over the final measure.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction starts with a series of chords in the right hand and a single note in the left hand. The vocal melody is a simple, catchy tune. The piano accompaniment provides a steady, rhythmic background. The score ends with a final chord in the piano and a double bar line.

Primo.

Cantabile.

7

The musical score consists of six systems of staves. The first system includes the tempo marking 'Cantabile.' and the number '7'. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system shows a melody in the right hand with triplets and a bass line in the left hand. The second system continues the melody with various fingerings (1-5) and a crescendo marking 'cres'. The third system features a more complex melody with many fingerings and a 'p' (piano) dynamic. The fourth system has a melody with many fingerings and a 'f' (forte) dynamic. The fifth system includes a 'cres' marking and a 'do' (do) marking. The sixth system ends with a 'Ped.' (pedal) marking and a 'ff' (fortissimo) dynamic. The notation includes many slurs, ties, and fingerings throughout.

QUESTIONS FOR REVIEW.

Question.—What are the names of the notes that represent musical sounds?

Answer.—A, B, C, D, E, F, G—the first seven letters of the alphabet.

Question.—How many different kinds of notes are used in music?

Answer.—Seven: the whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note and sixty-fourth note.

Question.—Describe the different notes.

Answer.—A whole note has a white head, no stem and leans downward from left to right. A half note has a white head, a stem attached and leans upward, from left to right. A quarter note has a black head with stem. An eighth note has a black head, a stem and one hook. A sixteenth note has a black head, a stem and two hooks. A thirty-second note has a black head, a stem and three hooks. A sixty-fourth note has a black head, a stem and four hooks.

Question.—When two or more eighth, sixteenth, thirty-second or sixty-fourth

notes are presented in groups, are hooks or lines employed to designate their value?

Answer.—In groups of two or more the value of eighth, sixteenth, thirty-second or sixty-fourth notes is usually indicated by lines instead of by hooks.

Question.—What is a whole rest?

Answer.—A square block hanging to the line, representing silence lasting the time of a whole note.

Question.—What is a half rest?

Answer.—A square block resting on the line

Question.—What is a quarter rest?

Answer.—A sign resembling an "x", or the figure seven reversed.

Question.—What is an eighth rest?

Answer.—A character resembling the figure seven.

Question.—Describe a sixteenth, a thirty-second and a sixty-fourth rest

LOCATION OF THE NOTES UPON THE KEYBOARD.

The note G upon the clef line in the Treble Clef represents the middle G of the piano, being the fourth G counting either from the bass (left) end, or from the treble (right) end of the keyboard.

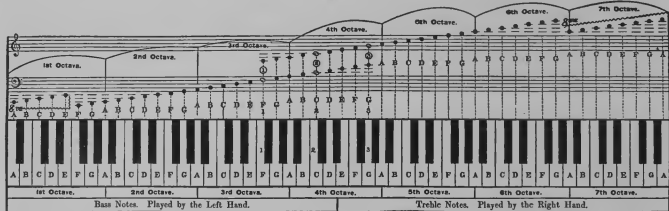
Moving from this middle G to the right, the other white keys are named in regular order as on the lines of the staff, A, B, C, D, E, F, G.

Moving from this G to the left the white keys are named in regular order as on the lines of the staff—F, E, D, C, B, A, G.

The note F on the clef line, the fourth line in the bass clef, is the third F upwards from the bass (left) end of the keyboard.

The black keys derive their names from the white keys; every black key is known by two names, it is either a sharp or a flat. For example: the black key between the white keys C and D is either C sharp or D flat; the black key between the white keys D and E is either D sharp or E flat; the black key between the white keys F and G is either F sharp or G flat; the black key between the white keys G and A is either G sharp or A flat; the black key between the white keys A and B is either A sharp or B flat.

The meaning of a sharp or flat will be explained when introduced to the pupil; for the present, only the white keys are considered.



The whole note at figure 1, on the fourth line in the bass clef, represents the clef line F.

The whole notes at figure 2, on the first ledger line above the staff in the bass clef, and on the first ledger line below the staff in the treble clef, represents the middle G of the piano (forte) and are identical.

The whole note at the figure 3, on the second line in the treble clef, represents the clef line G.

The notes in treble and bass clefs from figures 1 to 3 are identical.

QUESTIONS FOR REVIEW.

Question.—Locate on the keyboard the key corresponding to the note G on the clef line in the Treble Clef.

Answer.—It is the fourth G downwards from the highest G on the keyboard or the fourth G upwards from the lowest G on the keyboard.

Question.—How are the corresponding keys of other notes upwards or downwards from the clef line G found on the keyboard?

Answer.—Having located the key of the clef line, G, all other white keys either upwards or downwards on the keyboard correspond to the notes as they appear

upwards or downwards upon the staff.

Question.—Locate on the keyboard the key corresponding to the F on the clef line in the Bass Clef.

Answer.—It is the third F upwards from the lowest F on the keyboard.

Question.—How are the black keys named?

Answer.—They go by two names, being either sharps or flats—hence the black key between the white key C and D is either C sharp or D flat.

BARS, MEASURES AND TIME.

BARS.

Bars are lines drawn through a staff to divide music into equal portions of time, called measures.

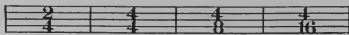


A double bar usually denotes the end of a part or piece.

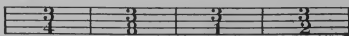
TIME.

There are two kinds of time—the equal and the unequal.

Equal time.



Unequal time.



In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number and the lower figure the kind of notes that prevail in a measure.

A measure need not necessarily contain only the kind of

notes indicated by the lower figure. For example: where 2-4 is indicated, a measure may be made up either of 2 quarter notes, 4 eighth notes, or 8 sixteenth notes, etc., but whatever they are they must equal 2 quarter notes.

QUESTIONS FOR REVIEW.

Question.—What is a bar?

Answer.—A line drawn across the staff to divide music into equal portions of time.

Question.—What is the purpose of a double bar?

Answer.—To show the end of a part or piece.

Question.—How many kinds of time have we?

Answer.—Two; the equal and the unequal.

Question.—Name some of them.

Answer.—The equal: 2-4, 4-4, 4-8.

The unequal: 3-8, 3-4.

Question.—Explain the meaning of the figures.

Answer.—In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number, and the lower figure the kind of notes that prevail in a measure. A measure need not necessarily contain only the kind of notes indicated by the lower figure; for example, where 2-4 is indicated, a measure may be made up either of two quarter notes, four eighth notes, or eight sixteenth notes, etc., but whatever they are they must equal two quarter notes.

POSITION AT THE PIANO.

No. 1.



Correct position.

No. 2.



Incorrect position.

Let the pupil sit in front of the middle G of the keyboard (the G on the treble clef line) being careful to take a natural and graceful position, as shown in Cut No. 1. Do not sit too close to the piano, as such a position prevents free motion of the arms. The body should be straight, with no curve of the spine. The head should be held erect when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers. Let the arm hang loosely from the shoulder blade; then draw up the forearm to the height required, keeping all the muscles absolutely relaxed. The

forearms should be held level and the tips of the elbows should be a little in front of the body. The wrists should incline a little inwards, and should always be held loosely. The seat must be high enough to bring the lower part of the forearm very nearly on a level with the keyboard. Pupils whose feet do not reach the floor should have a stool upon which to rest the feet; this will keep the body steady. The feet must not be placed upon the pedals until their use is explained and required by the teacher. Used without proper guidance, the pedals are productive only of the most faulty playing.

QUESTIONS FOR REVIEW.

Question.—How should the pupil sit at the piano?

Answer.—In front of the middle G of the keyboard, and in a natural and graceful position.

Question.—Explain the positions of the body, the head, the arm, the forearms, the tips of the elbows.

Answer.—The body should be straight, without any curve of the spine. The head should be erect when reading from notes on the piano desk; when playing from memory, the head may be slightly bent in order to observe the fingers. The

arm should hang loosely from the shoulder blade, and then be drawn up to the height required, taking care to keep all the muscles relaxed. The forearms should be held level and the tips of the elbows should be a little in front of the body.

Question.—How should the wrists be held?

Answer.—Loosely, inclining a little inwards.

Question.—Explain the position of the feet in relation to the pedal.

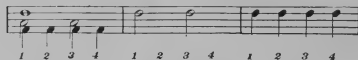
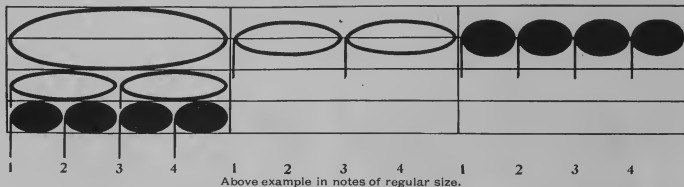
Answer.—The feet must not be placed upon the pedals until their use is explained and required by the teacher.

RELATIVE VALUE OF NOTES.

The multiplication table of notes usually given in instruction books is seldom understood by pupils of a tender age, as the relative value of notes is an abstract one and most difficult to explain. A child will readily understand that a whole apple is equal to two half apples; that if the apple be cut into two equal pieces, each piece is but half of the whole apple, etc., But, when we say a whole note is equal to two half notes, or one half note is equal to two quarter notes, or a whole note is equal to four quarter notes, the pupil is usually somewhat puzzled on account of the general resemblance the notes bear to each other. It remains with the teacher to so illustrate the relative value of the notes that

the pupil will thoroughly understand it. As an example, let the pupil suppose the notes to be visitors. A whole note pays a visit and remains while you count four; a half note pays a visit and remains while you count two, half as long as a whole note; a quarter note pays a visit and remains while you count one, i. e. half as long as a half note, etc.

The following table in which the notes are purposely enlarged will also assist the pupil. The whole note is magnified to show its equivalence to two half notes or four quarter notes; the half note is magnified to show its equivalence to two quarter notes, etc.



RELATIVE VALUE OF NOTES, CONTINUED.

The teacher will now play for the pupil the example given below until the relative value of the notes is fully impressed upon the pupil's mind. The pupil is to fully understand that all the measures in the example are equal in value, one measure being as complete as another, since each contains the same duration of time, and, that each note placed therein consumes a certain portion of the time of the measure, according to its value. When this has been understood, much will have been done towards establishing, in the beginning, correct musical time and feeling.

The pupil will observe the magnified notes on the staff B, illustrating to the eye how long the notes on the staff A are to be audible to the ear after the keys representing them have been struck.

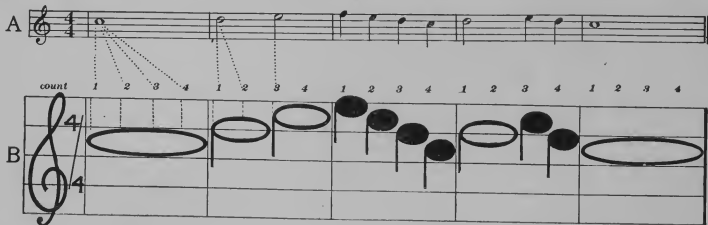
Measure 1 contains a whole note. Having struck the key representing the note on the first count (quarter) of the measure, hold it down with the finger through the second, third and fourth counts (quarters) and until the first count (quarter)

of the next measure has been reached, thus making the tone audible during the entire measure.

Measure 2 contains two half notes. Each note occupies one half of the measure. The first half note is struck on the first count (quarter) and the key is then held down until the third count (quarter) is reached, thus making the note audible during two counts (quarters), the first and the second. The second half note is struck on the third count (quarter) and held down in like manner until the first count (quarter) of the next measure is reached, thus making the note audible during two counts (quarters), the third and fourth of the measure.

The rest of the example is to be explained in a like manner to the pupil; he must fully understand the value of the notes before the next lesson is taken up.

The teacher should play the example in all kinds of time, i. e., Adagio, Andante, Moderato, Allegro, thus showing the pupil that the speed in no way affects the value of the notes. Their relative value being always the same.



CHARLEMAGNE AND MUSIC.

Charlemagne was not only an enthusiastic admirer of music, but no mean proficient, as we shall presently have evidence. He had a taste for the more impregnable music and was, as far as sacred music goes, the reincarnation of the spirit of St. Gregory. But contemporaneous with the revival of Gregorian music, which was the inspiration, there lurked the threatening resuscitation of Greek music, which had nearly supplanted it. At the time he took up the reins of government, it degenerated into a tuneless rhapsody, without form, and void, mere hours of organized sound, which would have produced a shudder of horror in the analysts, had not drastic measures been adopted. Charlemagne, who was the instrument to bring about the change, lost not a moment in doing so; and the success he obtained shall be briefly related here.

In the first place, he began by establishing a school in his own palace, for the education of his children, courtiers and servants. Every available moment not given to the necessary duties of one's avocation was applied to study. Even during the hours of dinner, books were read and music sung by competent singers. At church he always sang his part in the choral service, and peremptorily insisted upon other princes who happened to be his guests to do the same. His solicitude for the musical education of his daughters, whom he was especially anxious to make proficient in, art can be inferred from the fact that he had masters instruct them three hours every day.

The singing at court received more than an ordinary share of his attention, in so far that he frequently took charge of the choir, and conducted himself. The casual guest who found himself under his ever hospitable roof was expected to contribute his share in these vocal performances, and, like the pope, he was placed in the choir with instructions to at least simulate singing. His musical prototype, St. Gregory, he gathered all the available popular and legendary songs, had them carefully transcribed and corrected, and left them an enduring memorial of his foresight and prudence. The conservation of the songs of the past, and the coming down to our day, owing to him and his inseparable Einhard (Guizot "Vie de Charlemagne," quoted by Elson), his musical and literary amanuensis. As nurseries of the choir, the cathedral and, likewise, the imperial palace, in which singing was not an alien but a native custom. Two schools, that of Metz and Soissons, were instituted and exclusively devoted to music. To insure the permanent retention of many of the best available teachers, whom he had summoned from Italy and Greece, he bestowed episcopal bishoprics and remunerative benefices upon them, thus perpetuating the schools by a system of magnificent endowments.

His labors in behalf of church music were increasing and astounding, at times calling for a keener display of diplomatic astuteness on the one hand, and aggressive tenacity on the other, than probably the most harassing political exigency. Especially the numberless variations and changes in the style of the chant as sung by the Romans and Franks, always political and musical variants, placed him in a most exasperating plight. Uniformity was necessary, and must be established, or, at least, to give proper *clad* and due solemnity to the restoration he was about to effect, he appealed to Pope Adrian IV for sanction. The pope, who was an exponent of the Roman method of singing. He vested them with plenipotentiary powers to inaugurate and execute their mission. They were to use the imprudences and grandiose style of the undertaking, in imitation of the twelve apostles, sent twelve cantors to indoctrinate the phlegmatic Franks in the mysteries of Gregorian chant. The sounds emitted from the barbaric throats of these belliose Gauls, which, says an old chronicler, with an evident tinge of racial jealousy, "rolled over the mountains like a rolling sea over the musical stones," must have had a dispiriting effect on the pious missionaries. What the apparent insuperable difficulties did not accomplish, national animosity and prejudice did. The twelve musical apostles proved recalcitrant, became Judases; and, though received with every display of respect and distinction, and with the aid of the astounding progress in civilization made by the Franks, they found the treacherous design (and executed it at all) of each teaching the Franks the art of singing the chant. They had the chaotic reality of Metz singing one way, Soisson another, Tours a still different one, while Paris and Reims not even a remote similarity with any of them. This would, of course, be ruinous to the chant, fatal to all uniformity, perilous to art and piety.

Charlemagne, when celebrating Christmas day at Tours, and the subsequent one at Paris, discovered to his amazement and indignation the deception in the chant, and being provoked to the point of communicating his discovery to the Pope, who summarily

recalled them, and inflicted instant and condign punishment on them.

From Pope Adrian I. he then secured the services of other singers, in whom confidence could be reposed.

The French singers, accustomed to the rugged simplicity of the Gallican music, where sonority and artistic refinement were not considered a task in acquiring the vocal finish, dainty grace of shading and expression, rare flexibility, birdlike trill of the Gallican style.

He rebelled, only to be dismissed by the obdurate emperor with the historic reply: "Go ye to the fountains of St. Gregory; for ye are the rivulet, and ye are the fountain."

He was firm and unyielding in having all the ordinances on music scrupulously carried out. On his journey he seldom visited the churches, but frequented the churches, to assure himself that the Gregorian chant was properly executed. Every cleric in his kingdom was subject to the law which he made not only a law, but mandatory, and thoroughly acquainted with the chant, and to sing it properly. In his capitularies, the legal code of the empire, less than six statutes have imposed the imperative duty of using the Gregorian chant exclusively, "in order to produce unity among those acknowledging the same authority of the church, and for the sake of peaceful concord of the church of God."

At the schools subsequently established at Orleans, Sens, Toulouse, Dijon, Cambrai, Paris, and Lyons, the Gregorian chant was taught. The schools. Besides these there were smaller schools for children, where elementary instruction in psalmody, singing and arithmetic, and the rudiments of music was given. The schools were graded, and the pupils promoted from the first to the second grade, and the most capable then advanced to the high school, where they studied the technical and scientific aspect of music, instruction in other branches was imparted.

The schools the emperor himself would assist at lectures and exercises, would comment or approve the work of the scholars, and not infrequently conduct the performance in person. He appeared to the emperor, to the cynosure of the musical world; only the most consummate artists were admitted to it, and even then did not enjoy the favor of the emperor's presence. "His habit of keeping discipline was a singular one," says Rowbotham ("History of Music," p. 280), "for, showing that he was not a tyrant, he would mark their piece of the chant with their thumb-nail on a piece of wax, and so wait carefully until their turn came, without looking at the music. He was habit to point with his finger or with a stick, at the next who was to go on, and so compelled them all to be attentive." The imperial couch was a novel pedestal for the emperor, and he would sit on the singer. As soon as it was heard the singer was obliged to stop instantly, no matter if in the middle of a phrase, sentence, or word, and the singing would not be resumed until the imperial hand, with its staff, was pointed at the next who was to take up the cue.

Before the reign of Charlemagne, Gregorian music was "confined to the south of Italy and the remote island of Britain; by the time of his death, it was established as the music of civilized Europe."

Catholic Times.

That music is the youngest of the arts—hardly more than three centuries old in our full sense of the word—is a truth once more emphasized by the recent celebration, in various European cities, of the three hundredth anniversary of the death of Orlando di Lasso, one of the first of the great composers. To the fact that he lived to the age of seventy, and wrote Lasso wrote no fewer than 2,337 separate works, and he was, after Palestrina, the greatest composer of the sixteenth century, it is not surprising that writers of Catholic Church music of all times. He had the rare good luck of being appreciated in his own day. Albert V. and William V. of Bavaria were especially devoted to him. In various respects he spent the greater part of his life, and his music was much in vogue throughout Europe. Although Flemish by birth, he was brought up in Italy, and was masters, just as the English claim Handel. He was more dramatic than his contemporary Palestrina, and in his works may be found the germ of what is now called the "dramatic" style of music. He was supposed to be one of the greatest developers of the art, realistic or program music. He also introduces humorous touches by representing the various animals of the forest, and the various irritating geese and hens. He was an eclectic, inasmuch as his music unites the German, French and Italian styles of his time. Of the several celebrations of the tercentenary, those of Munich and Brussels were the most noteworthy.

A committee has been formed to consider the feasibility of erecting a \$100,000 monument to S. Smith, author of "America." It is hoped that the movement will meet with national support.

SONG.

Dr. Bernhard Marx, the famous and learned musician, writer, and critic, in his work on "General Musical Instruction," says: "We have already said that, if possible, every one should learn music; we must, moreover, not forget to say that every one of us should learn singing. Song is man's own true peculiar music. The voice is our own peculiar comate instrument. It is much more 'the living symphony' than any other instrument. Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and personified in the melody of our voice and song, and as we may observe in the earliest infancy, are our first poetry, and the most faithful companions of our feelings."

If, therefore, properly so-called, music and speech be lovingly united, and the words be those of a true poet, then is consumed the most intimate union of mind and body, and the understanding, feeling—that combined unity in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful gift of song which by infant animals was considered not quite untruly, as supernatural.

Song is the most appropriate treasure of the solitary and it is the same true the most stringent and forcible bond of companionship.

Devotion in our churches becomes more edifying. Popular festivals and days of enjoyment become more animated; our social meetings more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the love of song. The joy of singing among the greatest possible number of individuals. And these individuals will feel themselves more united, and the love of song will more largely participating in its benefits, of more worth in it, and gaining more by it, when they unite their voices in the social harmony of their friends.

To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable means of culture. For the musician, delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for the voice. The voice is the only one of our own soul in our own breast. We can have no deeper impression of the relations of sound, of the power of melody; we cannot work more effectively upon our own soul than upon those of our hearers, but by heartfelt song.

Every friend of music, therefore, should sing; and every individual who loves his voice should be a master of song in every branch."

SHERWOOD CONCERT CO.

The Sherwood Concert Company will give concerts this month at Mt. Pleasant, Burlington and Keokuk, Ia., and at Nevada and Hamilton, Mo. In February, the Company will give concerts at Dayton and Youngstown, O., Oil City and New Brighton, Pa., and points in Kentucky and Tennessee. Mr. Sherwood is meeting with the greatest artistic success throughout the country, and sustaining his reputation as one of the foremost pianists.

DEATH OF A ROYAL ORGANIST.

Anton Bruckner died at seventy-two years of age in the quarters at the Belvedere Palace, which the Emperor had offered him upon the occasion of his seventieth birthday. In various respects his career was one of the most successful that any musician ever made. Born the son of a poor country school teacher, he advanced through the ranks of the organ, and finally became the organist of the convent chapel. While in this position, he studied harmony and counterpoint without a teacher, and up to what he considered the best of his time, he spent the greater part of his life, and his music was much in vogue throughout Europe. Although Flemish by birth, he was brought up in Italy, and was masters, just as the English claim Handel. He was more dramatic than his contemporary Palestrina, and in his works may be found the germ of what is now called the "dramatic" style of music. He was supposed to be one of the greatest developers of the art, realistic or program music. He also introduces humorous touches by representing the various animals of the forest, and the various irritating geese and hens. He was an eclectic, inasmuch as his music unites the German, French and Italian styles of his time. Of the several celebrations of the tercentenary, those of Munich and Brussels were the most noteworthy.

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BY SIR MORELL MACKENZIE

The question has often been discussed, whether a singing-teacher should necessarily be able to sing. Teachers regard this question from the first view, it would appear as though a singing-teacher should sing, who is not such resembles Swift's dancing-master, for whom the only recommendation was, that he had no particular exception that he was lame. This opinion, however, is, as incorrect as it would be to think that all those who would drive fast oxen are themselves fast drivers. A singing-teacher must, it is true, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate the manner of singing. But this is not all that is required. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have the greatest success in teaching, are those who have the least musical talent. They are gifted with the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre talent, he must be able to sing, and must have a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best masters, and he must be able to impart to his pupils the cultivation must not be restricted to his own

branch of the art, but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unbounded patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud.

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